3:Westermann E-5 (1910) 1912 FJ23 Shilluk FJ23

are increasing in numbers. The average number of children reared in one family may be from three to four. The number of children born by one woman is not low; women with ten children are no exception. But as a rule no more than three or four children grow up to maturity in one family, the rest dying from want of reasonable nursing. If in course of time the natives are taught to take better care of their children, the population will no doubt strongly increase. A cause of the low birth rate in many families is the fact that a man is not supposed to have intercourse with his wife while a baby is nursing, that is, till the baby is from two to two and a half years old. They consider it a great shame for a woman to become pregnant before this time has elapsed. If such a case happens, they generally will say that the woman has committed adultery.

OUTWARD APPEARANCE OF THE PEOPLE

The Shilluks are tall in figure, the average height of the men being nearly 1.80 m.[1] They are generally lean, rather narrow in the shoulders, and have but thin calves; their arms and legs are long, especially the legs below the knees and the forearms; hands and feet are small. A characteristic posture of the Shilluk man is to stand on one leg, and bending the other, press the sole of his foot against the inner surface of the knee, while one hand holds a spear stuck into the ground; he will stand thus for hours, looking admiringly at his cattle. They are very clever in running and jumping, and are capable of sustaining considerable fatigue.

Their skin is dark, almost black; albinoes seem to be rare. The physical appearance of the Shilluks is not that of pure negroes, they might rather be called negroids, in spite of their dark colour. Most of them have a fierce, sometimes a proud, haughty look. The cheek-bones and lips are protruding, but not excessively; the nose is flat, but high noses are not infrequent. Young people of both sexes are finely built, while in old age they generally become very thin and bony. Their gait is erect and elastic.

PAINTING THE BODY

What makes the Shilluks look most ugly and almost frightful in the eyes of a newcomer, is their habit of smearing the whole body. While the lower part is covered with ashes, the breast and head are painted with red earth or with chalk, or, if they can afford it, with oil or butter. Sometimes the whole body is painted white or red, and lines or figures are drawn across the face.

EXTRACTION OF INCISORS

Like most Nilotic negroes the Shilluk remove the lower incisors; this is done in early childhood; its omission would, in the belief of the natives, cause sickness; for instance, a case occurred where the teeth were taken out to cure sore eyes; a woman who had just had them removed from her child, said that unless they were taken out, her child would undoubtedly be deformed in some way, when it grew to maturity. Another explanation for extracting the theeth

[1] five feet ten inches.

3:Westermann E-5 (1910) 1912 FJ23 Shilluk FJ23

1. The Goldencrested Crane, the most beautiful Bird in the Sudan
2. Shilluk Dug-out
3. Typical Shilluk pose. In the background a killed crocodile
4. Young Warriors with Clubs and Spears
5. The Marabou-stork

[Facing p. xxiv]

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3:Westermann E-5 (1910) 1912 FJ23 Shilluk FJ23

323 mostly consisting of ring-shaped lines with dots in them. The pipe-stem is a
276 long, thick, hollow reed of about 1½—2 cm in diameter. The juncture be-
531 tween the stick and the head is tightly closed with a leather cover. On the upper end of the stick a small, oblong gourd with a pointed head is fastened; here again the juncture is made tight by a leather cover wrapped about it. Along the stick four or five strings are fastened, by which the pipe is carried; a long, pointed stick for cleaning the pipe is tied to the stem with a string. They are
276 exceedingly fond of smoking, both men and women. The smoking materials is a little tobacco and much charcoal. The pipe being rather heavy, they usually sit
[516] down, bowing their head deep over the pipe while smoking. When sitting in a circle they take only one or two draughts, and after that hand the pipe over to their neighbour. — Tobacco is not only smoked, but also chewed passionately; this habit is more common among women and girls than among men.

SMOKING AND CHEWING OF TOBACCO

756 In cases of sickness the doctor is called. His chief means of curing consists
758 in charms, but they also know some reasonable medicines, among which cutting stands in the first place; but although they inflict much pain, they often heal a sickness. — Sick people are nursed by their relatives with care; temporary residences are fixed for them by screening off a place in the yard.

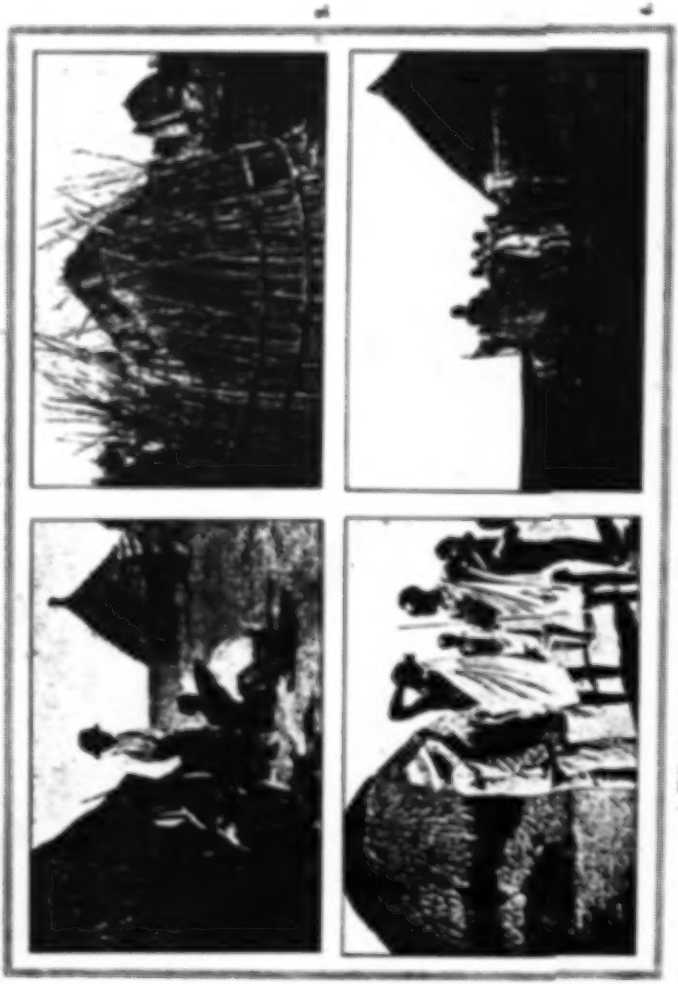
463 Building houses, making fences, dressing skins, working neck supports, carving and polishing clubs and spear-sticks, making ambach boats and other common work is understood by every Shilluk. The neck supports are "invented
352 by Nyikang." They are carved of wood, and are made to resemble the forms
[532] of animals, viz. of hippopotamus, giraffe, tiang, camel, ostrich and another bird, which seems to be an ibis. The Shilluks have no chairs or stools; old men sometimes sit on a piece of ambach wood, young people squat or lie on the ground.

NECK SUPPORTS

463 The craftsmen do not practise their trade with the exclusion of all other kind of work; each one of them cultivates his farm and tends his cattle, and only during the time there is no farm-work, he works at his craft.

438 There are villages which are renowned in practising certain crafts; some in fishing or hunting, some in cattle-breeding or cultivating dura, some in making pots or baskets, etc. As these goods are exchanged between the villages, a little
[443] trade is going on; but in this trade among the natives no money is used, and it is practised only occasionally; they have no markets. The very little development of trade is illustrated by the expression used for it: *ágwg*, which means "to sell" as well as "to buy"; all trade being done by barter, selling and buying are identical actions; the native cannot "buy" anything without at the same time
439 "selling" another thing; he exchanges one thing for another. In trading with
177 the Arab or Greek merchant they have, however, learnt the use of money;

3:Westermann E-5 (1910) 1912 FJ23 Shilluk FJ23



1. Village scene 2. "House of Nyikang" 3. A Shilluk priest
4. Typical group of Shilluks; ladies covered with ashes; at the left a Shilluk dog

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[Facing p. xl]

3:Westermann E-5 (1910) 1912 FJ23 Shilluk FJ23

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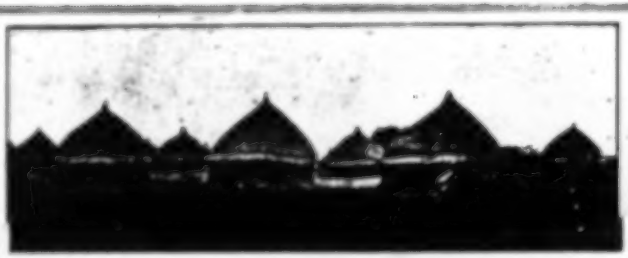

516

1. Group of Native Huts 2. Group of Boys
3. Girls Sewing School at Dolnik Hill

[Facing p. XLVIII (B)]

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23
Nilotes FJ2

N 126 524 533

whole body enters into the rhythm. It is this factor which is often overlooked by those who take and analyze phonograph records of native songs. It is difficult for a native to sing in proper *tempo* and with true gusto when he has to keep his head half buried in a phonograph horn all the time; and phonographs are notoriously bad for chorus work, as is well known. Phonographs have their use, of course, where difficult note intervals are met with, as will be obvious from several of the songs recorded here.

N 533

The words of these songs count for little, often having nothing to do with the action of the games; some are mere rubbish on crops or cattle; sometimes a song is altered out of recognition, and can only regain intelligibility after thorough dissection on the part of the investigator at a later and calmer period. In this aspect the Shilluks and Nuers are the greatest offenders, some of their songs consisting of mere nonsense syllables, which they themselves do not pretend to understand. (In such cases they usually give out that the words are "Dinka.") This being so, the translation of the vernacular given here, where this has been possible, must be regarded as very "free," as more attention has been paid to the song rhythm than to the literal meaning of the words.

S [533]

N 171

It is remarkable how much similarity there is between European children's games and the games that these children play, almost as though there were a sympathetic tie between children the world over. But it is worth noticing that we have lost much of our children's music, as witness the number of our games which are played without song. For the sake of simplicity, I shall classify these games roughly under the title of their nearest European equivalent.

N 128

[*Note on the music notation.*[1] Although the following tunes have been transcribed in staff notation, it must be noted that the scale intervals in the native singing voice are different from, and probably truer than, those on the piano (which have been compromised to enable one to play in different keys). Hence this rendering must be regarded as only *approximate*; where there is any appreciable difference between the song and the written note, I have indicated this in the text, the "uncertain note" being marked with an asterisk.

I have also taken liberties with the shape of the notes in these songs where *strophe* and *anti-strophe* are important. Thus: *Strophe*: words in italics and notes with tails up; *Anti-strophe*: words in normal script and notes with tails down. Where there is no part singing, I have transcribed the words in normal script.]

HAND-GAMES.

S 524 [516]

The great majority of singing games necessitate the players' squatting or standing in a ring, therefore I shall begin with a description of the principal squatting games.

1. *Hand the slipper.*—The "slipper" in this case is a ring or bangle, which is passed from hand to hand. Fig. 1, Pl. XV, shows the game as played among the Shilluk. The children sit round

[1] I am very much indebted here to Miss Ursula Northcote, who kindly read over this article in manuscript and offered constructive criticism with reference to the notation.

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23

Dinka FJ12
Jur FJ14

D
524
[316]

The Dinka have a version similar to the above, but without song. The boys sit in a circle with their legs pointing inwards and their feet touching each other, so as to form a circular enclosure, which is called the "pot." Into this pot grass and bits of stick are put by the principal player, who then walks away. As soon as his back is turned, the boys grab what is in the "pot" and hide it. The principal then returns and asks each boy in turn who has stolen his dinner, whereupon it is up to each to give him a witty answer.

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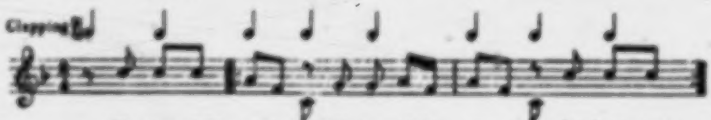
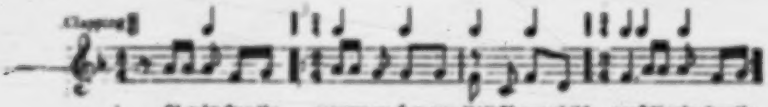
[516]

2. "*There stands a lady on the mountain.*" -There is a kneeling game, played by Shilluk boys and girls, which I have named as above, for want of a better name. The children sit in a fairly wide circle, with two gaps, facing each other. One girl sits in the middle. Two boys stand outside the ring, opposite each other. The song leader (either a boy or a girl) sings (in 3/4 time): "Oh man child you," and the chorus shout "Hak" on the second beat.



Meanwhile the two outside boys walk to one of the gaps and flip their fingers at each other, then to the other gap and flip their fingers again. After a while the song (and rhythm) changes to: -



and one of the boys walks into the circle and marks time in front of the girl. If she does not approve of him, she will turn away from him, and he will try to stand in front of her two or three times, but she will always turn away. -Soon the boy will give up trying to attract her attention, and will walk outside the circle again, and the first song will be sung till it is time for the second boy to enter the ring. If she refuses him too, new boys have to be chosen. If she approves of him, she will gently stroke his legs with her hands, while he marks time in front of her, till the music changes back to the first movement. Each boy usually tries three or four times, and very often a boy who has nobody's favour at one time, might find himself given the cold shoulder the next time, especially if the girl is afraid of being chaffed about him after the game.

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J
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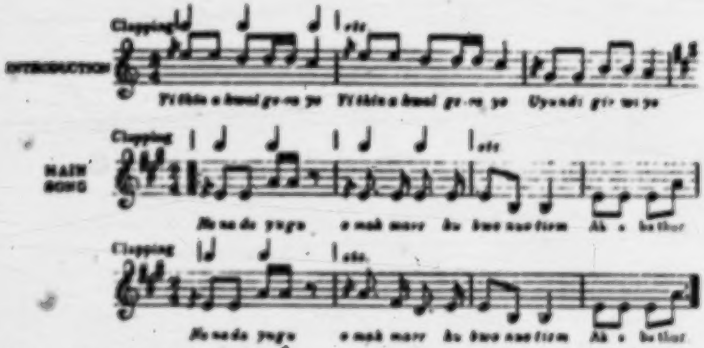
3. The following kneeling game was obtained from the Jur.[1] The formation is something like "Hunt the slipper" among the Shilluk, but there is no bracket. The centre person will sing, and the rest join in, clapping their hands on their knees.

[1] A Shilluk-speaking tribe in the Bahr el Ghazal, in close cultural contact with the Dinka.

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23

Jua FJ14

Dinka FJ12

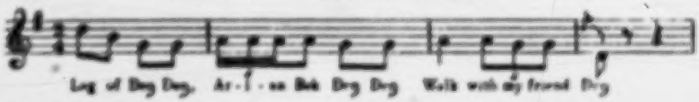


J 524 533 539

[The main part to be repeated *ad lib.*, with occasional reversions to the introduction.]

On the "Ak" the man in the centre will suddenly slap the knees of one of those sitting round.* This player must at once place his hands on his chest out of reach. If he is not quick enough and his hands are slapped, he is banished from the game. This continues till only one man is left, who is proclaimed the winner. J 524

4. Another game, requiring a man in the centre, is played by the Dinka. The man crouches, while the rest stand closely round and over him, with their arms round each other's necks, so that he is enclosed in a cage of bodies. In his crouching position he can see only their legs. He grabs a leg at random, and cries, "Whose leg is this?" Should the owner of the leg be called, for example, Deŋ, the boys bawl in chorus: D 524 [516]



D [533 539]

[Thus, if the boy's name is Mayan, they shout "Leg of *Mayan*, Arian Bek *Mayan*, walk with my friend *Mu*!"]

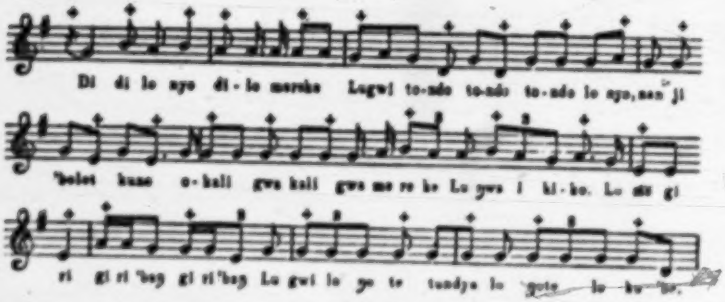
He now grabs the next boy's leg, and so on, till all the boys' legs have been touched. When he has gone the round, he has to try to creep out of the circle, and the game usually ends in a rough and tumble.

5. "*Eena deyna dina do.*" The Shilluk version is the most complicated. The boys sit in a circle, or, it might be, a right-angle, with their feet stuck out straight in front of them. An older boy squats on his haunches before them and chants a queer formula, much longer than any European equivalent, tapping the feet as he chants, till the last word is said. The foot last touched is "out" and the owner must sit on it. He goes on in this way till everybody is sitting on both his feet, *i.e.*, practically kneeling. He then begins with the first boy of the line. There is a formula and response, and then he bows down in front of the boy with his eyes shut and his head almost touching the boy's knees. The boy has to stand up without S 524 [516]

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23

Bari FJ5

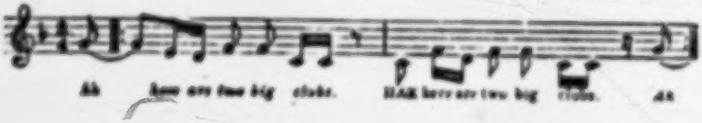
The following counting-out song is most difficult to scan, and was obtained from the Bari-speaking Pojulu. (It was impossible to try to divide this song into "bars" in a musical sense; the "bars" here merely indicate phrases):— B 524 533 539



6. "*Simon says 'thumbs up!'.*" A very peculiar Shilluk game which necessitates sitting in a circle with the legs straight in front; may be likened to "Simon says 'Thumbs up!'"; except that the action is done with the toes. The boys sit round in a sort of circle with their feet stretched out in front of them to meet in the centre, like the spokes of a wheel. The shape of the "hub" of the wheel is, however, square, not round; so, for this game, eight, twelve or sixteen is a good number for the players. Outside the ring, on opposite sides of it, stand two men with clubs. The song-leader sits with the rest. S 524 [516]

First movement: Song-leader sings, "Nyikay was about to seize his boat." The boys all lean forward and grab their toes, keeping their knees stiff, while they chant: "Heigh! Heigh! Heigh!" (Fig. 3, Pl. I.) S 524 533 539

Second movement: Song-leader sings, "Here are two clubs!" The boys quickly draw their feet back and sing, "Hak! Here are two clubs!" At the word "Hak," the two men, who are standing outside the ring, whack their clubs in the middle of the ring, so that, if any boy is so unfortunate as not to draw his feet back quickly enough, he gets a painful crack over his bare toes, and has to put up with the derision of his playmates as well. This song, both in words and tune, is very like the first, so the boys have to be on the alert. (Fig. 4, Pl. XV.)



7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23
Acholi FK4
LOTUKO FJ17

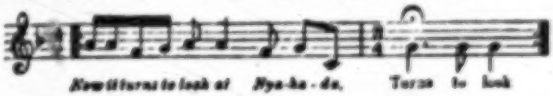
S 524 516

24. *Hoopoe.*—The most clever animal caricature I have seen was among the Shilluk. One boy crouches down and is entirely muffled in clothes. Over his head, from front to back, he holds a stick, grasping it with both hands just in front of his forehead. The stick is also covered with a cloth, and the front end tied with string, so that the crouching figure looks like some great bird with a long bill. (*Fig.* 4, Pl. XVII.)

First movement: The bird solemnly nods its head, while all sing:—

S 524 533 539

Second movement: The song-leader sings something that sounds like:—



At the word "Turn," which is emphasized and drawn out, the bird slews its long beak round to one side, giving it a most inquisitive look.

Third movement: The song-leader shouts "Luku-luku-luku!" The bird at once pecks rapidly on the ground.

S 524 [525]

This is a real nature study. The bird here caricatured is known as the "Hoopoe"—a harmless little bird, with an air of stupid solemnity, and the three movements described above are characteristic. No one who has seen the bird could fail to recognize it in the boys' game.

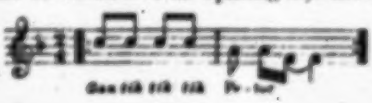
25. *Canoe.*—The boys sit in a line, some dozen or so of them, each with his feet on either side of the boy in front, as though tobogganing. They sing, rocking gently from side to side:—

S [533 539]

Suddenly the song-leader shouts "The boat is sinking! the boat is sinking!" With a concerted cry of "Heigh!" the whole line heels over on to one side. They recover, and heel over on to the other side. They recover, and heel over backwards; after which the boat resumes its interrupted journey. (*Fig.* 5, Pl. XVII.)

S [571] A L 529 A 533 539

Strangely enough, I have met with a similar game among the Acholi and Latuko, although both are inland tribes. Among the Acholi the boys sit one behind the other, as in the Shilluk version, while the song-leader walks round with a strong stick in his hand. At a given moment he places the stick against the shoulders of the squatting boys and sings:—



7:Tucker E-5 (1929-1933) 1933

FJ23 Shilluk FJ23
Bari FJ5
Mittu FJ18

Journal of the Royal Anthropological Institute, Vol. LXIII, 1933, Plate XV.

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FIG. 1.—SHILLUK VERSION OF "HUNT THE SLIPPER."

FIG. 2.—BARI VERSION OF "HUNT THE SLIPPER."

FIG. 3.—"NYIKANG WAS ABOUT TO SEIZE HIS BOAT" (SHILLUK).

FIG. 4.—"HERE ARE TWO CLUBS" (SHILLUK).

FIG. 5.—"NDEKE WAI NDEKE" (BARI).

FIG. 6.—"NYAM NYAM NYAM. DE DE."

CHILDREN'S GAMES AND SONGS IN THE SOUTHERN SUDAN.

[p. 187(A)]

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23
Azande F07
Dinka FJ12
Lotuko FJ17

Journal of the Royal Anthropological Institute, Vol. LXIII, 1933, Plate XVI

ADS 524 516 291 797

FIG. 1.—SHILLUK PLAYING "LION AND SHEEP."

FIG. 2.—DINKA PLAYING "LION AND SHEEP."

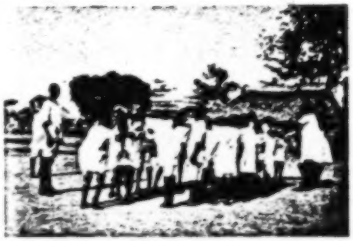

FIG. 3.—"SIX BOGER" AMONG THE LATUKO.

FIG. 4.—"THE FOREIGNER COMES STRIDING" (SHILLUK).

FIG. 5.—"GROOM SHAKE YOUR HEAD" (AZANDE).

FIG. 6.—"GROOM CROUCH DOWN" (AZANDE).

CHILDREN'S GAMES AND SONGS IN THE SOUTHERN SUDAN.

[p. 167(B)]

7:Tucker E-5 (1929-1933) 1933

FJ23 Shilluk FJ23
Azande F07
Lotuko FJ17
Jua FJ14

Journal of the Royal Anthropological Institute, Vol. LXIII, 1933, Plate XVII.

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FIG. 1.—ZANDE "SNAKE."

FIG. 2.—LATUKO "GIRAFFE."

FIG. 3.—JUR "FROG."

FIG. 4.—SHILLUK "BOOBIE."

FIG. 5.—SHILLUK "CANOE."

CHILDREN'S GAMES AND SONGS IN THE SOUTHERN SUDAN.

[p. 187(c)]

17: Pumphrey G-5 (1934-1938) 1941
FJ23 Shilluk FJ23

tiresome to those who encounter them, do not merit discussion. Subordination and obedience are not in themselves virtues. That the Shilluk are often highly insolent to those in authority is undeniable. This insolence usually takes the form of a supercilious silence and apparent complete disdain implying that "diplomatic relations have now been broken off." This attitude is really not exactly what it seems. In fact it is suppressed rage; but since their symptoms of temper differ from our own we are inclined, often wrongly, to think that it is pure calculated insolence.

The Shilluk have a code of manners which is remarkable. This is instilled into them when young. Even as neatness and order prevail within their houses so are the children taught good manners. When four or five years of age they are made to sit up straight at meals and eat properly. These good manners remain with them through life and distinguish their bearing from that of neighbouring tribes. Doubtless it is in part an empty form but the fact remains that the Shilluk manners are excellent, and their way of sitting in a meeting with their legs drawn backwards to one side and the soles of their feet concealed from view is very neat. No smoking is tolerated at such meetings and their general tone is orderly.

There is a habit, when listening to a superior speaking, of punctuating his remarks with a formal indication of assent. The word thus used varies with the speaker, and is most obvious when the speaker is the *Reth*. Here the word is either *kite kwan* ("the likeness of his ancestor," *i.e.*, Nyikang) or *Kunajuok* ("God's last born"). For members of *Kwar Reth* the word is *Kaiyo*, for the *Ororo* it is *Nyagol* and for some reason for the *Jung* clan it is *Dhiang*.[1]

It has already been explained how certain members of the *Kwar Reth* must be addressed by their titles or with their titles prefixed to their names. There are also certain respectful modifications which must be made to normal speech when speaking to or about the *Reth*, a *Nyireth*, or anyone of importance. These modifications relate largely to verbs of motion. The fiction has to be laboriously maintained that such

1. *Kaiyo* means "eldest born," *Nyagol* means "one of the family" and *Dhiang* means, literally "cow."

19: Howell & Thomson E, G-5 (1943-1944) 1946
FJ23 Shilluk FJ23

THE FUNERAL DANCE OF RETH FAFITI.
(*Second day*)

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411
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3.—A Shilluk regiment enters the village of the late *reth*.

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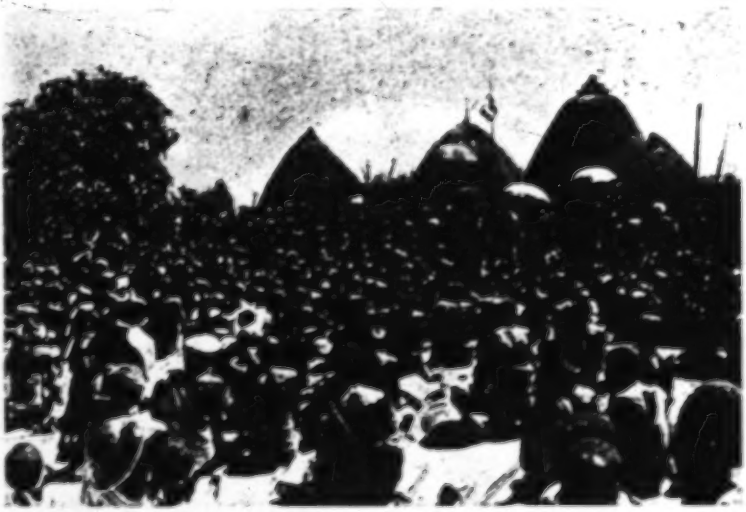

4.—Crowds squat down in front of one of the houses of the late *reth*.

[FACING p. 26]

19: Howell & Thomson E, G-5 (1943-1944)1946
FJ23 Shilluk FJ23

the tree, and the boys and young men danced round with millet stalks, while the women clustered in the middle round the drums. The usual songs of Nyikang and of the various *reths* were sung, and we observed the *pas seuls* by *bangreth* with or without swords, often in little groups of five or six old women. There was no dancing inside the fence surrounding the tomb, and the crowd was noticeably small, consisting only of Kwanyikwom and a few surrounding villagers. At 3.30 p.m. there was no activity in the village, and we thought Nyikang must have gone. However, when an old woman who was sitting in the shade of a house was asked, she said "of course he is still here; are you fool enough to suppose our king would travel in this heat?" Shortly before 4.00 p.m. the Kwanyikwom began to collect, and a contingent of Ororo from Yoin/ were drawn up near by. At 4.00 p.m. a bugler stood up from where he had been sitting in the shade of a byre and blew a call. Some moments later two drummers, each carrying one of the drums of Nyikang, appeared from the house where Nyikang was and beat a tattoo. Then another call on the bugle and the Kwanyikwom, kneeling down, started singing the songs of Nyikang. Later they got up and, joined by the Ororo and the children of the village, danced a solemn measure before the house where Nyikang was staying. Grown men of the Kwanyikwom danced out in front before the door with swords or millet stalks, and we noticed one man with an Ingessana throwing knife. Soon men brought out from inside the fence some bundles of tightly packed grass, and some ropes made of *dom* fibre. They hung the ropes upon the fence and laid the grass bundles against it on the side of the opening opposite to where the drummers were standing. Shortly afterwards two men carrying baskets of food upon their heads appeared, and two others wound the ropes over their shoulders and round their waists. By this time there was considerable movement inside the fence. The two spears of Nyikang were raised up, and the forked stick upon which Nyikang sleeps. Then Dak appeared and behind him Nyikang himself. The two images posed for a moment or two while the company danced before them. Dak led off the procession at the usual jog trot, and they proceeded round the village to the beat of the drums, stopping at each

533 535 643 [201] [516] [482] 535 643 778

20: Thomson G-5 (1945-1946) 1948 FJ23 Shilluk FJ23

643 *tiny*, the planting of the spear in the ground, when the new *reth* appeared before the chiefs and notables, received their homage and addresses of exhortation, and in reply gave his undertaking to be a good and just ruler and to work for the welfare of the Shilluk people. The ceremony was simple but impressive. First of all the chiefs and leading notables lined up near the base of the hill, squatting on the [516] ground with their legs tucked beneath them in the decorous and respectful manner which is distinctive of the Shilluk. Behind them was a similar group of men of lesser importance. Then Nyikang's shield with bells on it, (which is said to be of silver), his long spear, and his throne (the *kwom*), all wrapped in new white cloth to conceal them from the gaze of ordinary men, and his drum, were brought out and taken to the bottom of the hill in front of the waiting chiefs. Here the throne was set up on a giraffe skin. Shortly afterwards the *reth* appeared, clad in a white *law*, and wearing the royal skin of the female Mrs. Gray antelope, and a new ivory armlet, which had been specially made for the occasion. After stepping over a sheep, he walked down the hill accompanied by Nyikwor and a small party of attendants, and protected by the royal fan made of the wings of the saddle bill stork in the form of a shield. When he reached the throne, he was lifted on to it by two men of the Ororo. The bearer of the fan held it over the *reth's* head to protect him from the sun, while the bearers of the shield, spear and drum stood in front. When all was 537 ready, the shield-bearer advanced towards the rows of chiefs shaking 643 the shield so that the bells jingled, and marked out the first speaker. This was Yor Leiker, the chief of the south, on whom together with Jago Tabo, the chief of the north, who spoke second, had lain the main responsibility for the choice of the new *reth*. These two were followed by some two dozen others, ending up with the chiefs of Tonga and Mwomo (Kaka), the wardens of southern and northern marches. The speeches took the form of exhortations to the new *reth* to deal justly with his people without fear or favour, that the spirit of Nyikang was in him and the people looked to him for good crops and good fortune. And as each speaker finished he stabbed his spear into the ground and left it there. When a speech met with approval, it was acknowledged by the shield bearer and the drummer coming forward and walking round the speaker shaking the bells and beating the drum respectively. When these speeches were over, the *reth* rose up and addressed the company, went over to the bull and stabbed it, and returned once more with his party into Athudowic.

643 The ritual was over. The new *reth* was secure in the occupation

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PLATE 18. Meanwhile an ox had been tethered near the drums, and a warrior stood by, spear in hand, ready for the sacrifice.

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PLATE 19. After several minutes of dancing, the crowd moved forward and knelt before the tomb.

{p.164B}

29:Dempsey M-5 (1940-1954) 1955
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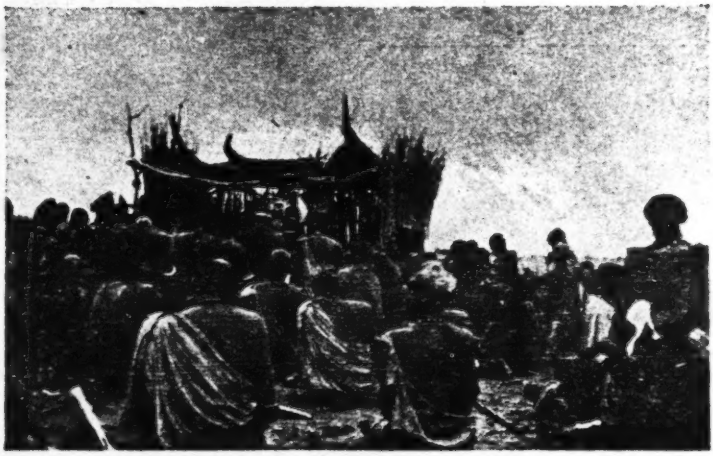

The Consecration

Note the fashions in hair-dressing. The soup-plate style is achieved by letting the hair grow long and stiffening it with clay

By courtesy of V. Rev. J. P. Kennelly

The Communion

Note the hair-style affected by the chap nearest the camera: little balls of red clay give this charming effect

Detwok Mission: Mass at Dêtwok village (Celebrant, Rev. Fr. Rowlands)

[facing p. 20]

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

the place very inviting, or, if one must enter, tempt one to 343
linger. One is happy to conclude's one's business and escape
to the comfort of the hut opposite.

This is the living and sleeping hut, and is usually much 342
more clean and tidy than the other. The hard earth floor is [356]
neatly smoothed over with mud and carefully swept. Several
cow hides hang on the walls or rest against them, and one of 352
these is placed for the visitor to sit upon crosslegged, or a [516]
small platform made of light ambac wood may be brought
forward for his accommodation. Lying against the wall is 411
also the tall war shield of toughened hippopotamus hide [237]
belonging to the master of the house and his two spears, one
his fighting spear, seven feet in length with a broad, smooth,
highly polished, leaf-shaped blade on a straight, slender shaft
of brown wood; the other his fishing spear, a foot shorter in [227]
length and with a long, narrow, triangular blade armed with
ugly, serrated barbs. Inside the hut we may find several 516
men; some sit in the neat way the Shilluk have with one foot
tucked beneath them, a posture impossible for a stiff-jointed
European, but one which they can maintain for long periods
without the slightest discomfort. The host is dispensing beer 273
to his guests from a large pot placed in the centre of the 574
floor, and a generous bowl, holding about a quart, will be
offered to you. This beer is made from fermented millet, and
looks, and tastes, rather like cold cocoa. Courtesy demands
that you take some, so you sip a little slowly, balance the
bowl in your lap for a while, take another small drink and
hand the bowl to your neighbour who finishes it off with
avidity. You linger over a cigarette while the others pass 276
round a pipe filled with rank, home-grown tobacco, or, if 574
this is scarce, with charcoal. A Shilluk pipe has a large bowl
made of clay, fire baked, fancifully carved and picked out [531]
in red and white and black; into this is fitted a wooden stem,
two feet long and an inch in diameter, with a bulbous
mouthpiece made from the stem of a gourd. With a complete disregard for hygiene a member of the party takes the pipe from the man next to him, puts it to his mouth, sucks vigorously for a few moments, his cheeks going in and out

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

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A Shilluk wearing a pair of ivory back-scratchers: a favourite adornment both useful and ornamental

Shilluk warrior in fighting pose

A Shilluk warrior poses against a peaceful background of cattle

Shilluk hair-styles: five 'soup-plates' in different stages of growth

Photos: Fr. F. Spokauskas

Shilluk warriors and Shilluk adornments

[facing p. 52]

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

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[Frame 1.53]

Photo: Fr. F. Spelmacher

A drudge that means a trudge. Shilluk women set off for the Nile to fetch water. From Detwok—a mile each way

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

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Photo: Dr. F. Spdemann

A Shilluk putting the finishing touches to a spear-shaft

[facing p. 85]

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

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Photo: Fr. F. Spokanchan

Sisters' Convent, Derwok. Sister gives catechism class

[Facing p. 116]